

ALIEN ENCOUNTERS™



WRITE TO ECLIPSE COMICS - P.O. BOX 1099 - FORESTVILLE - CALIFORNIA - 95436

AS FORETOLD: Like I said in the last *Perimeter*, this time I'm gonna tell you all about our new offices. Of course, if you read *The Comics Buyer's Guide* or *Amazing Heroes*, which carry *Page Nine* and *Fit to Print*, you already know about this stuff, and maybe more than you even wanted to know, come to think of it.

Anyway, it is now early March in Real Time, and we have moved into our new, improved, unlocatable offices in Roseville, California.

Forestville is about an hour and a half drive north of San Francisco, on Highway 116, near the Russian River (but not too near). We have a little two-acre remnant of one of the early farms in this area, complete with ten-room Victorian house, ancient olive, apple and fig trees, and a falling-down barn. The office are in what used to be a big garage-workshop building. We have insulated, sheet-rocked, floored, wallpapered, carpeted, and aesthetically improved this structure. If even its own mother would not recognize it on the street. It looks nice enough to live in, and since work is how most of us spend most of our lives, it is also good enough to work in.

The walls have been painted a light cream colour which the Pittsburgh Paint Company chooses to call "Salsaparilla", and the window mouldings are what they call "Light Glendon". This latter colour is known to deco-streamline/moderne collectors as "Depression Green" or "Milk Green" or "Lettuce Green".

Now, although the "Silkspun" part is approximately the colour of an unprocessed silk-worm cocoon, the so-called "light Celadon" is neither Celadon (a grey-green pottery glaze), depression-provoking, the colour of any known river including the Nile, nor the colour of lettuce or any variety whatsoever.

And yes, I thought that you might find that as odd as I find it. Could be wrong, though. You might be colour-blind.

To complete this little inventory of colours, I should note that both the exposed pine ceiling beams and the empty pine watercoasting are stained to a reddish oak tone, to match the oak flooring and the multitude of antique oak desks, chairs, cupboards, art chests, and filing cabinets amongst which we ballie loggers in a stylized forest. There is one lone non-oak item, a magnificent nine-foot tall and seven-foot wide chestnut wood apothecary's storage cupboard. This 100-year old monstrosity is filled with office supplies and stationery. It dominates the room in a kindly, wooden way.

So much for the **Architectural Digest** angle on our new digs. What counts is that we're here now and you ought to note our new address and phone number.

The mail comes to
ECLIPSE COMICS
POST OFFICE BOX 1099
ROBERTSVILLE, CALIF. 95368

If you have to telephone us, our number is 0705 882 1507.

If you want to visit us in the flesh, call Fred at the phone number above and arrange to drop by in the afternoon when someone will be able to spare a few minutes to show you around the place, give you a free comic book and send you back into the world able to identify "Light Cavalier" instantaneously.

catherine yronwode

- POLYMER** no. 18
Shedding and Blooming go on Las Vegas where Scooby is re-united with Henry and Gutter Man.
- ALIEN ENCOUNTERS** no. 10
Four alienbots before taken to take you across the last horizon!
- THE DEARMENT** no. 3
A new story featuring the unknown from area no. 1 Plus, "Alone in Wonderland"
- CAPTAIN BO-BO**
The most widely successful General Lancer/Potential will win us... "Real"
- DOOMSDAY** no. 6
As the plot unfolds we discover the great secret was in our eye. The Police are on the move!
- BULLET CROW**
FORM OF VENTURE no. 3
Continuing to the classic tale of their past time step from the pages of the Classic America?
- OVERLORD** no. 1
Connect best supports your desire to bring you the speed and power of it again.
- DARKS OF THE BEANWORLD** no. 6
This Book of the Beanworld? A new theme comes through the beanworld?
- THE NEW WAVE** no. 2
THE VOLCANICITY no. 3
The New Wave's search for the missing people leads them much into the Volcanic universe.
- MR. MINGSTER** no. 9
For Steven takes a vacation which proves to be more stressful than expected.
- WHOQUINITY** no. 3
As the first to answer his questions. What about Harry Cross? And with Cross?
- FLOYD PERILANS**
CHIEF OF THE FUTURE
Explore a world in which every character appears to be televisions games need—except one man!
- ENCHANTED** no. 1
Mysticism made up to be real ladies and gentlemen has magical powers but what if they can't get a fix for this?
- STARGAZER & ENLIGHTENED** no. 3
The Cosmos begins here reveal against The Cosmos, who have captured the Cosmic Citadel.
- CROSSFIRE** no. 21
Ray Radford bears the story of a man who knew his life differently and all he wanted.
- FOURTH PRIZE**
OF THE ALAMANCOS no. 3
The Top-Tech Company Group, Inc. joins as the Technology Group's leading Glass men intend a new game. From France.
- PAPER DOLLS FROM THE COMICS**
Presenting a collection of paper dolls which originally appeared in comic books, paper doll sets, and other sources. Editor: Robert

SPACE... THE ULTIMATE BARRIER... THE
LAST BASTION BETWEEN THEM AND
US... "US" BEING HUMANITY, "THEM"
BEING HOSTILE ALIENS...

LIGHT YEARS FROM EARTH... SCAT-
TERED THROUGHOUT THE HEAVENS...
ARE ARMED SPACE STATIONS, EARLY
WARNING POSTS THAT NEED PERI-
ODIC CREW RELIEF!

DAMNITALL,
FENSTER,
LET US IN!

**WHAT A
RELIEF!**

HELL, NO!
I AIN'T NO RUBE! YOU
ALL MIGHT BE SOME THEM
SPACE ALIENS! I'S
SUPPOSED TO
GUARD AGAINST.

THEY'S
SNEAKY
BASTARDS!

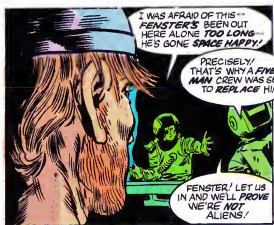
FENSTER,
DON'T BE A
DOPE! IT'S ME--
PIERCE--WITH YOUR
RELIEF CREW!

YOU KNOW AS WELL
AS I DO THEM ALIENS
ARE SHAPE
CHANGERS!!

SEE
HERE! IF WE
WERE ALIENS,
HOW WOULD
WE HAVE THE
ACCESS
CODES?!

YOU
MIGHTA CRACKED
'EM--OR GOT A
TRAITOR TO
TALK!

STORY: Buzz Dixon PENCILS: Karl Waller
INKS: Gerald Forton LETTERING: Kurt Hathaway
COLOURING: Lovern Kindzierski



I WAS AFRAID OF THIS--
FENSTER'S BEEN OUT
HERE ALONE **TOO LONG**--
HE'S GONE **SPACE HAPPY**!

PRECISELY!
THAT'S WHY A **FIVE**
MAN CREW WAS SENT
TO **REPLACE HIM**!

FENSTER! LET US
IN AND WE'LL PROVE
WE'RE **NOT**
ALIENS!



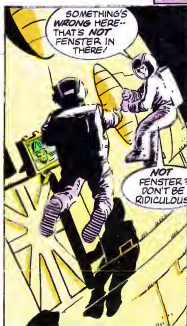
HA!
NICE
TRY--



"THAT'S HOW THEY ATTACKED
RIGEL IX-- DISGUISED AS
MALE STRIPPERS!"



"NOT TO MENTION HOW THEY
SKAGGED MOST OF THE **PAPAL**
STAFF ON NEW VATICAN,
DISGUISED AS **NUNS**!"



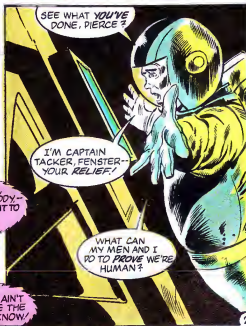
SOMETHING'S
WRONG HERE--
THAT'S **NOT**
FENSTER IN
THERE!

NOT
FENSTER?!
DON'T BE
RIDICULOUS!



FUNNY THING,
PIERCE. GOOD BUDDY--
I WAS JUST 'BOUT TO
SAY THE SAME
ABOUT YOU!

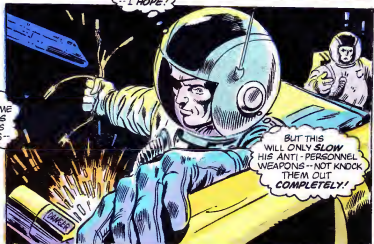
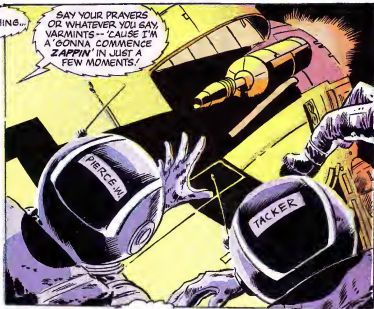
YOU SURE AIN'T
ACTIN' LIKE THE
PIERCE I KNOW!

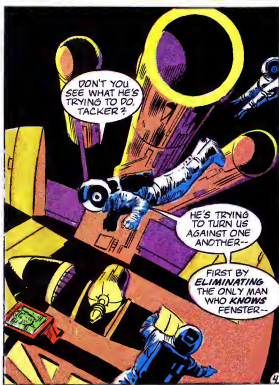


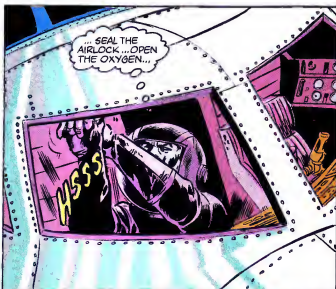
SEE WHAT **YOU'VE**
DONE, PIERCE?

I'M CAPTAIN
TACKER, FENSTER--
YOUR RELIEF!

WHAT CAN
MY MEN AND I
DO TO PROVE WE'RE
HUMAN?



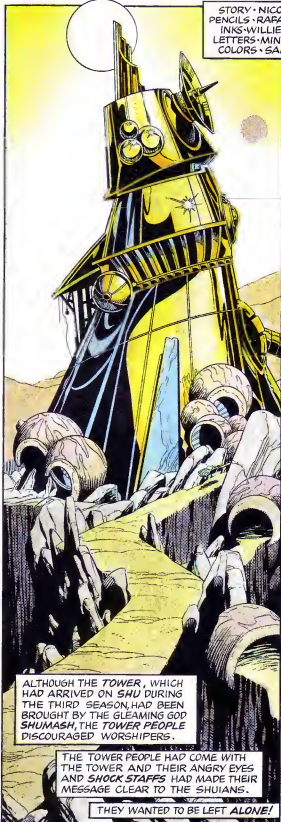




End

·EYES·OF·THE·SIBYL·

STORY • NICOLA CUTI
PENCILS • RAFAEL KAYANAN
INKS • WILLIE BLYBERG
LETTERS • MINDY EISMAN
COLORS • SAM PARSONS



ALTHOUGH THE TOWER, WHICH HAD ARRIVED ON SHU DURING THE THIRD SEASON, HAD BEEN BROUGHT BY THE GLEAMING GOD SHUMASH, THE TOWER PEOPLE DISCOURAGED WORSHIPERS.

THE TOWER PEOPLE HAD COME WITH THE TOWER AND THEIR ANGRY EYES AND SHOCK STAFFS HAD MADE THEIR MESSAGE CLEAR TO THE SHUIANS.

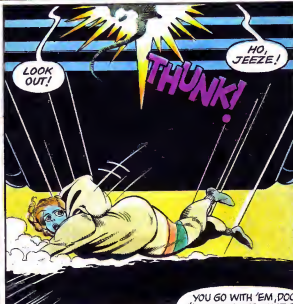
THEY WANTED TO BE LEFT ALONE!



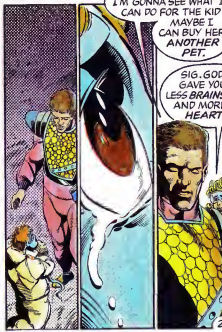
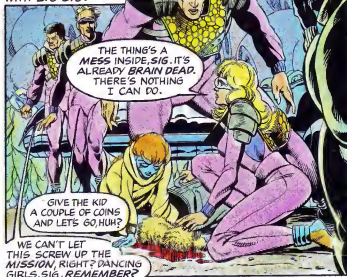
EVEN WHEN THE TOWER PEOPLE CAME TO ORSIS VILLAGE, THEY CAME TO EAT AND DRINK AND NOT TO MIX WITH THE PEOPLE.



AND THE PEOPLE OF SHU RESPECTED SHUMASH.

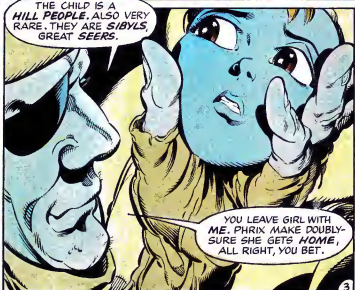
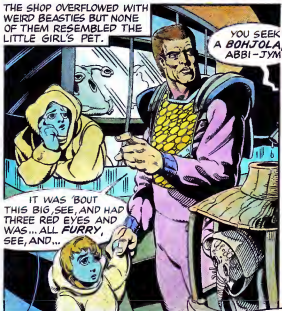


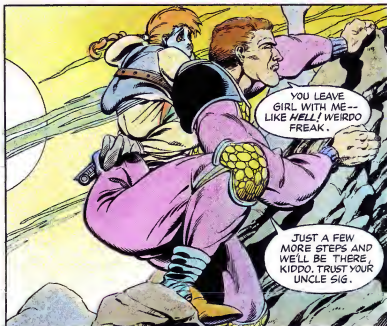
THE DRIVER WANTED TO KEEP GOING, BUT **BIG SIG** WOULDN'T ALLOW IT. AND NO ONE ARGUED WITH **BIG SIG**.





THE SHOP OVERFLOWED WITH WEIRD BEASTIES BUT NONE OF THEM RESEMBLED THE LITTLE GIRL'S PET.

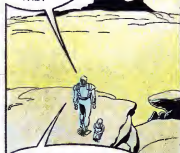




YOU LEAVE
GIRL WITH ME--
LIKE HELL! WEIRDO
FREAK.

JUST A FEW
MORE STEPS AND
WE'LL BE THERE,
KIDDO. TRUST YOUR
UNCLE SIG.

WHOOE! DON'T
THE OLD TOWER
LOOK A SIGHT
FROM UP HERE.
ALL GLITTERING
AND SHINEY.
AWFUL GRIMY
INSIDE, BELIEVE
ME.



BET YOUR PEOPLE
ARE A-WONDERIN' WHY
IT'S THERE. YOU'RE BETTER
OFF *NOT* KNOWING,
'CAUSE IF IT EVER
DID ITS JOB...

... THAT
WOULD MEAN
THE END OF
US ALL



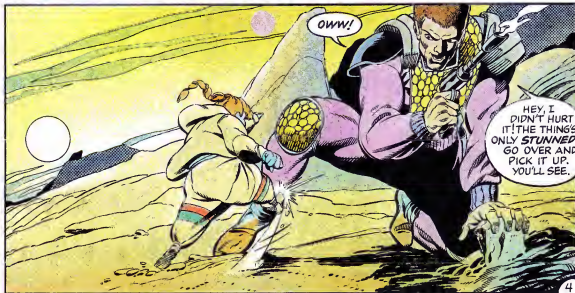
PIPE DOWN, KIDDO.
YOU DON'T WANT TO
SCARE THEM OFF.

WE'LL JUST SNEAK
OVER THERE 'TIL WE
SEE ONE OF THEM
CRITTERS POKE
HIS HEAD...

BOHJOLA!
SIG! SIG!



"...UP!"



OWW!

HEY, I
DIDN'T HURT
IT! THE THING'S
ONLY STUNNED.
GO OVER AND
PICK IT UP.
YOU'LL SEE.



BOHJOLA
GRYFNAF! BMAN
LETORK.

SEE, YA GOT
YOUR PET, KIDDO,
JUST LIKE I
PROMISED.

I'LL BRING
YOU HOME. THEN
I'M OFF.

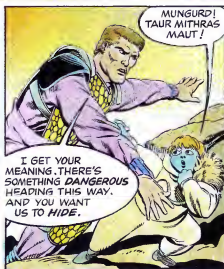


OKAY, I'LL TOSS
IN A MALLOWMINT
FLOAT BEFORE WE HEAD
IN. WITH A BIG ROO-
BERRY ON TOP.



WHAT'S UP, KIDDO?
YA ACT LIKE YA SEEN
A GHOST.

YOU
HEAR
SOMETHING
?

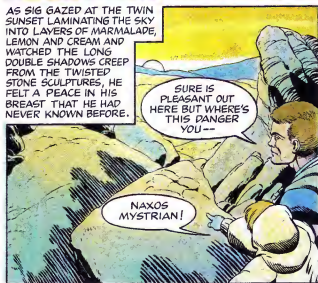


MUNGURD!
TAUR MITHRAS
MAUT!

I GET YOUR
MEANING. THERE'S
SOMETHING DANGEROUS
HEADING THIS WAY.
AND YOU WANT
US TO HIDE.



SOUNDS GOOD TO
ME. YOU KNOW THIS
PLANET BETTER THAN
OL' UNCLE SIG DOES,
AND IF YOU SAY
"HIDE", THEN WE
HIDE, KIDDO!



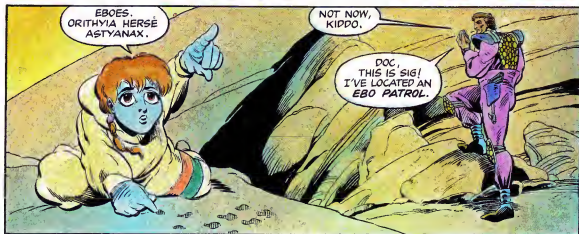
AS SIG GAZED AT THE TWIN
SUNSET LAMINATING THE SKY
INTO LAYERS OF MARMALADE,
LEMON AND CREAM AND
WATCHED THE LONG
DOUBLE SHADOWS CREEP
FROM THE TWISTED
STONE SCULPTURES, HE
FELT A PEACE IN HIS
BREAST THAT HE HAD
NEVER KNOWN BEFORE.

SURE IS
PLEASANT OUT
HERE BUT WHERE'S
THIS DANGER
YOU --

NAXOS
MYSTRIAN!



EBOES!
THEM'S DIRTY
STINKIN' EBO
TROOPS!



EBOES.
ORITHYIA HERSE
ASTYANAX.

NOT NOW,
KIDDO.

DOC,
THIS IS SIG!
I'VE LOCATED AN
EBO PATROL.



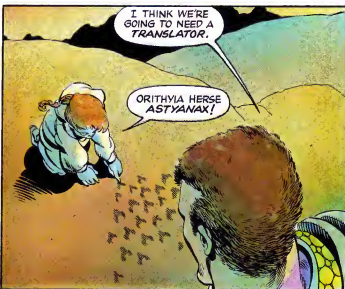
EBOES
HAVE BEEN
SPOTTED AT
OTHER OUTPOSTS.
SIG, WE SUSPECT
IT'S A DIVERSION
TACTIC.

IT DOESN'T
MEAN THE EBO
INVASION FORCES
WILL EXIT HYPER-
SPACE AT SHU.



JUST THE SAME,
YOU'D BETTER PICK
US UP, DOC.

AND SEE IF
YOU CAN LOCATE
A SHU BY THE NAME
OF PHRIX. A LITTLE
RAT-FACED GUY...



I THINK WE'RE
GOING TO NEED A
TRANSLATOR.

ORITHYIA HERSE
ASTYANAX!



AT THE SHUIAN GIRL'S
DWELLING AT 2134 HRS.
TERRAN STANDARD TIME...

DOC,
WHAT'S A
SIBYL?

IT'S AN ANCIENT
TERM FOR A SORCERESS,
ACTUALLY, A SEER OR
FORTUNE TELLER.

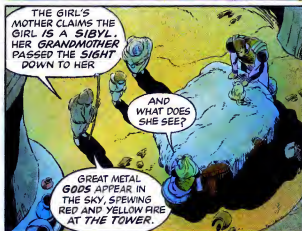
YOU CAN'T BE
SERIOUS, SIG. ARE YOU
SAYING THAT LITTLE GIRL
FORESAW THE COMING
EBO INVASION?



SHE DID DRAW WHAT
PEARED TO ME TO BE A
PRETTY ACCURATE OUTLINE
OF AN EBO STAR SHIP.

WHICH SHE MIGHT
EASILY HAVE SEEN WHEN
THE EBO PATROL LANDED
ON SHU.

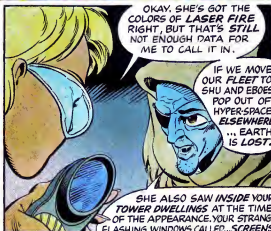
MAYBE.



THE GIRL'S
MOTHER CLAIMS THE
GIRL IS A SIBYL.
HER GRANDMOTHER
PASSED THE SIGHT
DOWN TO HER

AND
WHAT DOES
SHE SEE?

GREAT METAL
GODS APPEAR IN
THE SKY, SPEWING
RED AND YELLOW FIRE
AT THE TOWER.



OKAY, SHE'S GOT THE
COLORS OF LASER FIRE
RIGHT, BUT THAT'S STILL
NOT ENOUGH DATA FOR
ME TO CALL IT IN.

IF WE MOVE
OUR FLEET TO
SHU AND EBOES
POP OUT OF
HYPER-SPACE
ELSEWHERE
... EARTH
IS LOST.

SHE ALSO SAW INSIDE YOUR
TOWER DWELLINGS AT THE TIME
OF THE APPEARANCE, YOUR STRANGE
FLASHING WINDOWS CALLED... SCREENS



SHE CAN GIVE YOU THE
EXACT TIME AND THE ...
COORDINATES ON THE
SCREENS.

DR. TERRY
PHIPPS TO TOWER.
GET ME THE WATCH
COMMANDER, AT
ONCE! PRIORITY
RED!



AT CENTRAL CONTROL,
WATCH TOWER BASE,
2225 HRS. TST...

DOC, I FED
YOUR DATA TO
GALAVAC AT
TERRA CENTRAL.
AT FIRST THEY
TREATED IT WITH
ROUTINE INTEREST
...UNTIL THE ACCU-
PROBABILITY
FACTOR
CAME IN.

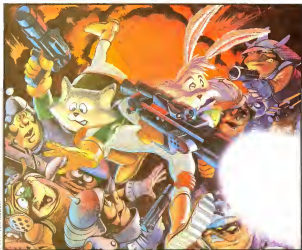
IT WAS
EIGHTY-NINE
PERCENT! THE HIGHEST
OF ANY REPORT!

TC IS
SENDING IN
THE ENTIRE
FLEET!



IT SHOULD ALL BE
OVER BY 2400 HOURS
TOMORROW AND GALAVAC
GIVES US A NINETY-
THREE PERCENT
CHANCE OF TOTAL
VICTORY!

**Warrants served.
Tenants evicted.
Spaceships repossessed.
Reasonable rates.**



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CONTRACTORS

by **Ken Macklin**

A Summer Special coming in June.



SOON:

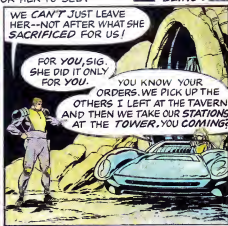
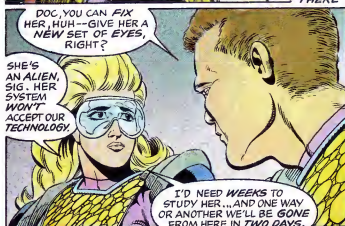
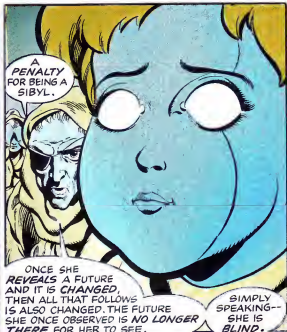
A COMPLETE
2-ISSUE
MICRO-SERIES
IN
EYE-POPPING
3-D!



SHIPPING THIS APRIL!

RESERVE YOUR COPY
TODAY!

FROM
ECLIPSE
COMICS™



MY POP'S OKAY--A LITTLE INCOMPETENT, A LITTLE CRAZY, BUT A GOOD HEART. HE AND MY MOM ARE DIVORCED. SO I'VE STUCK WITH HIM--EVEN WHEN HE ALMOST GOT US KILLED.



POP KEPT TELLING ME...

LAWRENCE--WHO NEEDS TELEVISION? WHO NEEDS THE CONVENIENCES OF THE MODERN KITCHEN?...

WHY, IT'S GOTTEN SO THAT MAN BARELY NEEDS TO LIFT A FINGER TO SURVIVE.



SEE, IT WAS SUMMER VACATION AND WE WENT CAMPING. BUT IT REALLY STARTED BEFORE THAT--AT HIS HOUSE...



IT WAS ENOUGH TO MAKE YOU PUKE! AND THEN HE'D SAY:

BUT IS THAT **LIVING**? NO SIR-REE! WHY, THE **REAL LIFE'S** OUT HERE--CLOSE TO **NATURE!**



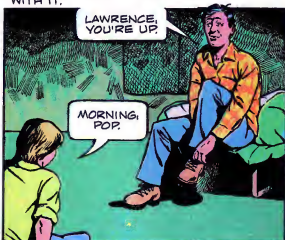
BUT POP'S ALL RIGHT. THAT'S WHY I LET HIM TAKE ME TO



Story: Ruby
Art: Doug Medved
Lettering: Carrie Spiegle
Colors: Lovern Kindzierski

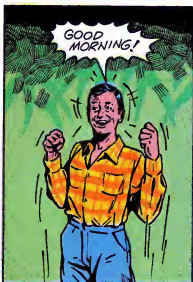
IF YOU KNEW MY POP YOU'D UNDERSTAND THIS CAMPING THING WAS SOMETHING HE HAD TO GO THROUGH--A ROMANTIC NOTION, A PHASE...

THAT'S WHY I HUMORED HIM. I MEAN, I LOVE THE GUY, SO I HAD TO GO ALONG WITH IT.



LAWRENCE,
YOU'RE UP.

MORNING,
POP.



GOOD
MORNING!



WELL, SON, HOW DO YOU
LIKE THE CAMPING LIFE?

THERE IT WAS--THE FATED
QUESTION. I COULDN'T JUST
TELL HIM HE WAS A SAPI. I HAD
TO HANDLE HIM WITH FINESSE



UHH, NOT
MUCH, POP.

WHAT'S THE MATTER WITH YOU? I THOUGHT
YOU **LIKED** CAMPING?



GOLLY, POP--
IT'S THE
MOSQUITOES!



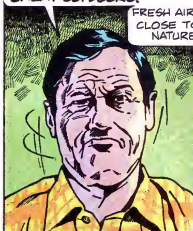
IS **THAT** ALL? YOU CAN'T LET
A FEW **BUGS** RUIN YOUR TRIP.

BUT THEY WERE
BUZZING THE TENT--
ALL NIGHT! CAN'T WE
JUST GO HOME?

THAT'S WHEN MY POP LOOKED AROUND AND SAW THAT I'D PACKED UP EVERYTHING AND WAS READY TO LEAVE. THAT JUST MADE IT WORSE.



GO HOME? WHY? IT'S BEAUTIFUL HERE! THIS IS THE GREAT OUTDOORS!



FRESH AIR!
CLOSE TO NATURE!

I KNOW, POP, BUT--



BUT YOU PACKED UP EVERYTHING TO GO!



NOW LOOK--IT TOOK US A LONG TIME TO GET HERE, AND WE'RE GOING TO STICK IT OUT.



MAYBE YOU'RE RIGHT, POP.

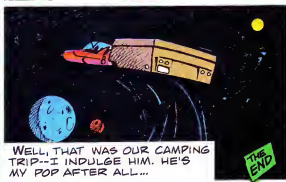
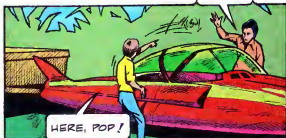
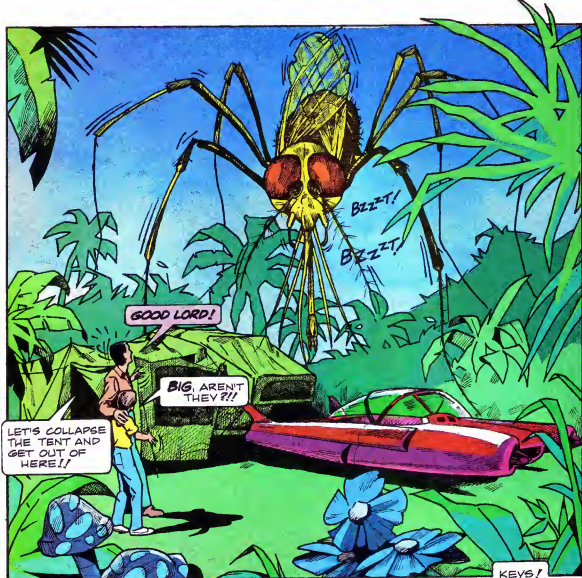
YOU'RE DARNED STRAIGHT I'M RIGHT! SO, LET'S GET OUT THERE AND FIX SOME BREAKFAST--ALL RIGHT, SON?



IF YOU SAY SO.

THERE, NOW-- THAT'S A BIG BOY!





LARRY WAS DEAD. AT LEAST, THAT'S WHAT THE DISC FROM THE ARMY TOLD HIM. THEY SAID COLEMAN DOBBS' SON WAS KILLED IN ACTION. IN THE CITY OF BAGARI IN THE ZETA CANCRI STAR SYSTEM. BUT DOBBS' THOUGHTS DIDN'T DWELL ON DEATH, ONLY ON LOSS.

THE LOSS OF LARRY'S FRIENDLY SLAP ON THE SHOULDER. THE LOSS OF THEIR CHESS GAMES EVERY SUNDAY. THE LOSS OF PRETTY MARIE HAUSER MOONING AT LARRY WHENEVER SHE CAME OVER TO GOSSIP WITH MRS. DOBBS. THE LOSS OF THEIR FUTURE GRANDCHILDREN.

THE FACE OF THE ENEMY!



STORY: NICOLA CUTI
ART: MARK A. NELSON
LETTERS: KURT HATHAWAY
COLOURS: RON COURTNEY

JIMMY,
PLAY THE DISC
AGAIN.

AGAIN?
I'VE ALREADY...
AW, HELL, SURE,
MR. DOBBS.

YOUR SON WAS ON A SPECIAL
MISSION BEHIND ENEMY
LINES WHEN HE WAS CAPTURED
AND BRUTALLY MURDERED
BY A CANCRIAN
GUERRILLA PATROL.

WE REGRET TO INFORM YOU THAT
YOUR SON - LAWRENCE RICHARD
DOBBS - LOST HIS LIFE IN ACTION
AGAINST THE IMPERIALISTIC FORCES
OF THE ZETA CANCRI EMPIRE.

COLEMAN, I'M SO SORRY TO
DISTURB YOU, BUT I HAD TO
TELL YOU WHAT A LOSS
WE FEEL OVER LARRY'S DEATH.



WE STOPPED BY
YOUR HOUSE AND EMMA
SAID WE'D FIND YOU
HERE. I HOPE I'M NOT
INTRUDING ON
YOUR THOUGHTS.



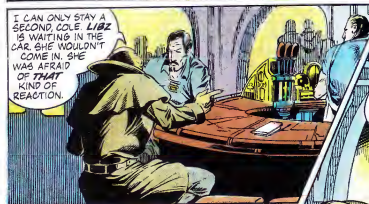
YOU GOTTA LOT OF NERVE
COMIN' IN HERE LIKE THIS. YOUR
KIND KILLED HIS KID, YA LOUSY--

JIMMY, DON'T!
BROK'S AN OLD FRIEND
OF THE FAMILY.
LEAVE US ALONE.
PLEASE.



UH... SURE, MR. DOBBS.
IF YOU SAY...
UH, SURE.

BRING ME
A GIBSON
AND A BEER
FOR BROK



I CAN ONLY STAY A
SECOND, COLE. LIBZ
IS WAITING IN THE
CAR. SHE WOULDN'T
COME IN. SHE WAS AFRAID
OF THAT
KIND OF REACTION.

WAIT, BROK!
I DIDN'T MEAN
THAT. IT WAS
THE LIQUOR TALKING



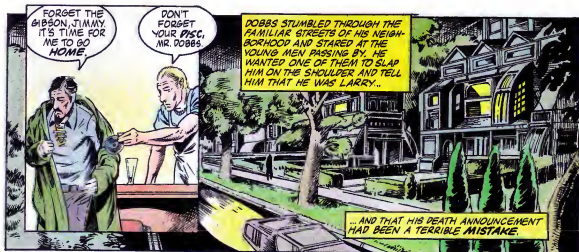
SO MANY PEOPLE JUST
DON'T UNDERSTAND LIKE
YOU DO. I MEAN, WE
WERE BORN HERE
ON EARTH.

WERE AS
HUMAN AS
ANYONE.

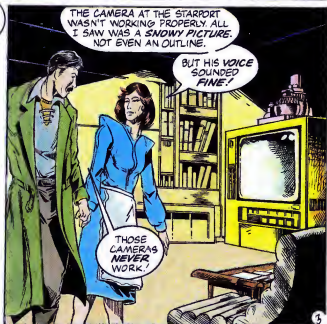
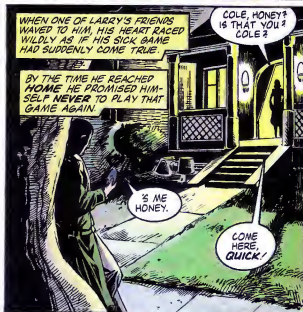
HUMAN? HUMAN? DON'T
SLAUGHTER A
HELPLESS ENEMY
SOLDIER LIKE
YOUR PEOPLE--



BROK...
I'M SORRY...



...AND THAT HIS DEATH ANNOUNCEMENT HAD BEEN A TERRIBLE MISTAKE.



EMMA HAD THE LARGEST, LEANEST ROAST EXPRESSED TO HER FROM THE BUTCHER AND SHE MICROWAVED IT TO JUICY PERFECTION WHILE HER HUSBAND SHOWERED.

I'LL BET HE HASN'T HAD ONE OF THESE SINCE HE LEFT FOR ZETA CANCER. AT LEAST NOT THE WAY I MAKE THEM...
ULTRA DRY.

NOW, COLE, DON'T YOU DARE GO GET HIM DRUNK.

WE HAVE A LOT OF TALKING TO DO

IT'S HIM! HE'S HERE!
I WAS HOPING MARIE WOULD BE HERE TOO.

LET ME GET IT, E.M.
I'M A BIT CALMER THAN YOU.

DING DONG

HELLO, SOOO--
WHAT THE DEVIL?

WHO THE HELL ARE YOU?!

IT'S ME, DAD.
LARRY.

I KNOW WHAT A SHOCK THIS IS, BUT BEFORE YOU SAY OR DO ANYTHING, GIVE ME THE CHANCE TO COME IN AND EXPLAIN.

NOW, EXPECT SOME CHANGE IN THE BOY. WAR DOES THAT TO PEOPLE. HE WON'T BE THE SAME AS WHEN HE LEFT.

I DON'T KNOW WHAT YOUR GAME IS, BOY, BUT NO SWAMP-MUCKING ZET IS GOING TO SET FOOT IN MY HOUSE!

COLE, PLEASE! I DON'T UNDERSTAND THIS EITHER, BUT FOR HEAVEN'S SAKE, LET HIM SAY WHAT HE CAME TO SAY.

ALL RIGHT...IF EMMA SAYS SO...YOU CAN COME IN.





MAYBE IT WAS THE RELENTLESS HEAT OR THE BACTERIA OR THE FOOD, BUT WHATEVER IT WAS, IT CAUSED THIS BODSKIN TO --

-- FUSE WITH MY OWN SKIN. --



AND ALL THE UNITED EARTH'S TECHNOLOGY AND ALL THE UNITED EARTH'S MEN, COULDN'T TAKE LARRY APART AGAIN.

THE ROAST IS READY WE CAN TALK SOME MORE AT THE DINNER TABLE. I MADE IT JUST FOR YOU... LARRY.



SAY, I HOPE YOU'RE GOING TO TAKE THIS WELL, BUT SINCE LIVING IN THE SWAMP I CAN'T EAT ORDINARY EARTH FOOD ANYMORE.



I'LL TAKE MY FOOD AND EAT IT IN THE DEN. ALONE.

YOU SEE, I HAVE TO SPRINKLE THIS... STUFF ON IT OR I WON'T BE ABLE TO DIGEST IT.

STUFF'S WHAT IS IT?



OH, NO!
ZOOF!

FORGIVE ME, YOU
WEREN'T SUPPOSED TO
SEE MY MEAL
WORMS.

Oh...
Oh...
OH!

YOU'VE HAD A LONG TRIP, SON,
AND QUITE A FEW EMOTIONALLY
DRAINING TRIALS. WHY DON'T YOU
TAKE A NAP? YOU'LL FEEL BET-
TER AFTERWARDS. AND I'LL
TALK TO YOUR... MOTHER,
GET HER CALMED DOWN.

WE'LL EAT
LATER!

SOUNDS
LIKE A
GOOD IDEA...
DAD.

Oh!

UH, NOT IN THE BED-
ROOM, SON. TAKE YOUR
NAP IN THE DEN.

WE DON'T ALLOW
ANYONE IN LARRY'S
ROOM.

BUT
THAT'S MY
ROOM, I'M--
NEVER
MIND.

G'NIGHT,
SIR.

DOBBS WASN'T THINKING ONLY
OF HIMSELF IF IT WAS JUST
HIM. WHY HE AND LARRY COULD
GO OFF TO THAT ISLAND THE TWO
OF THEM HAD TALKED ABOUT
BUYING TOGETHER. AND THEY
COULD FISH AND HUNT UNTIL
THEY DIED... OR THE CREEKS
RAN DRY.

BUT DOBBS HAD TO CONSIDER
EMMA. SHE'D BEEN ABLE TO
PUT ON A GOOD FRONT... FOR A
WHILE. BUT AT THE SUPER-
MARKET OR AT HER TUESDAY
TEAS SOMEONE WOULD DROP A
CATTY REMARK. THEN SHE
WOULD SHRIVEL UP INSIDE UNTIL
HER GREAT HEART WOULD
BREAK. THAT WOULDN'T BE
RIGHT. EMMA DESERVED BETTER.

AND THERE WAS SENSITIVE LITTLE
MARIE. OUT OF A MISGUIDED FEEL-
ING OF LOYALTY SHE MIGHT AGREE
TO GO THROUGH WITH THEIR WED-
DING PLANS. NO, HE COULDN'T
ALLOW IT.

HEY!
WHERE'S
EVERYBODY?



LARRY?



WHY DO YOU LOOK SURPRISED DAD? DIDN'T MOM TELL YOU ABOUT MY CALL FROM THE STARPORT?



YOU SEE, THE WAR ON ZETA CANCRI IS OVER.



THE FAMILY WHO LOST A SON GETS A REPLACEMENT TO EASE THEIR GRIEF AND AT LEAST THE OTHER FAMILY KNOWS THEIR SON IS STILL ALIVE.



HE'D ALREADY TAKEN OFF BY THE TIME I CAME OUT OF THE JUNGLE



YOU JUST SAVE SOME FOR THAT YOUNG CANCRI IN THE DEN. I HAVE A FEELING HE'S GOING TO BE HUNGRY WHEN HE WAKES UP



Native Response

ECLIPSE COMICS - P.O. BOX 199 - GUERNEVILLE, CA - 95446

Dear Sir,

Happy New Year! *Alien Encounters* #6 was as good a way as any to finish 1986, although the somewhat eerie nature of the contents made it more appropriate to Halloween. Each of the stories left me feeling a little uneasy inside. I don't know if you deliberately planned to have 4 even more off-the-wall-than-usual stories together, but the effects are no good for the constitution.

The highlight, of course, was Ray Bradbury's "The Exiles," not something I'd read before, and a truly haunting tale. The idea of burning books is not new, unfortunately, but the gruesome way this affected their creators was chilling. The best thing is that as they read we are allowed a note of optimism. As that the writers might have gone on to another planet as the last copies of their works were destroyed. Thus again, they might have been destroyed a long with them. Despite the unlikely situation we were presented with, I was still able to find out as this last possibility.

I really didn't understand what was going on in "Cracked Mirrors," for instance, where did the mirror come from? But I also appreciate that this was probably the intention. "Perfect Model" was a window into adolescent fantasy, confusing in the way reality and fantasy were mixed not only in Grant's mind but also presumably in Eddie's, and therefore in ours. Was Grant simply finding a way to escape from his over-powering fantasy world when he dispatched the model at the end of the story, while giving himself the courage to try it in real life, or were the models coming to life meant to be, in fact, reality, within the world Beppe had created? Certainly, Grant's adventures fulfilled the dream of a substitute of young men.

The beautiful art of "Arenas" was, fortunately, complemented by an interesting story, which otherwise could have detracted from the pictures. The tale is, I suppose, don't run away from your responsibilities. Was that repeated from another journal, by the way? I was just wondering how you came across a work in a foreign language.

Finally, Mick Austin gave us yet another lovely cover, even if the point simply looked a little phallic! You really should try a cover with a gorgeous man on it, someone. Of course, this may be a sales risk.

Lastly, who'll sell the Silverheels album for us? And when will Dave Stevens be doing some interior art again? Oh well, I just want to be spoiled, I guess! Until next time,

Take care,
Malcolm Bourne
87 Greenfield Gardens
Crickwood
London NW5 1HR
England

No need an Dave Stevens doing any interior art yet, Malcolm, but I've got my ears open for the slightest hint. As for the Silverheels-Gladys Allen, with completely painted art by the amazing Scott McQueen, it's on the books for June. Watch for it!

You're right that The Arenas was reprinted from the Spanish magazine, Zona 84. Their publisher, Timbers, regularly sends us copies of his magazines, so as if we want to use any stories he's already published. This is an easy way to get some great European work into our books without having to deal with the problems involved with most Atlantic publishing, we can get the entire project, complete. By the time taken, we send them copies of our books, and they're often in run more than a few of our stories over there. Cultural exchange is alive and well.

Lastly, I don't know if I would call the man on the cover to Alien Encounters #11 "gorgeous," but he certainly is naked. Is that far enough?

Dear cat and Sean,

Yesterday, at the WinterCon, I bought the third, fifth, and tenth issues of *Alien Encounters*. I now have a complete run of all the issues so far. I think I'm better off for it.

Now, about the trash issue.

"The Exiles" was fabulous! Sutton's art suited this story perfectly. The story is just as timely today as it was in the fifties, but today, they're regulating rock music instead of comics. One strange thing about the art, though. Is it just me, or does Poe resemble Hitler on the next-to-last page?

"Cracked Mirrors" Munda bearno, man.

"Perfect Model" reminded me of a teen comedy, only a good one. That is what *Hard Science* (the movie, not the EC comic) should have been! Beppe is a great writer, and I'm looking forward to *Chimp Shoddy Robot Toys*. Gray Morrow's art was excellent, as always.

"Arenas" had beautiful art and an interesting story, but for some reason it just didn't come together for me.

What would I like to see in future issues? How about more "Chastrophobos" stories by Pedro Henry (in the really Steve Moore's) and "Zane" stories by Dave Doreau (Dave wouldn't's autograph AE #5 unless I promised to ink it). Or how about Stevens, Macklin, and Beckman art, with scripts by Alan Moore, Doug Moench, and Mark Eisner?

Squad Troon,
Erich Moss
1456 Spaulding Dr.
Dunwoody, GA 30088

*Thanks for the note, Erich. As I told Malcolm, no Stevens work on line yet, however we are publishing a fabulous poster series, reproducing most of the great comic covers. It's done for us over the last couple of years. Check out your local comic shop. Pedro (no comment) Henry is still writing *Lower Bruter* for us, which was*

appears in the back-up strip in *Miraculous*. What do you say, Peter? How about another "Climacrophobia" story for *Earth*? Does *Dorian* feel the cover is the same you're holding, and we've talked about more *Zoid* stories. Ken Maclellan is busy doing the regular *Dr. Who* strip that appears in *Planet* every two months, plus he's doing a special one-shot of his own called *Constructors*, coming from us in June. Nothing on tap from Chuck Becham right now. Alan Moore is still writing *Miraculous*. We've got a Doug Menck story in the works, with art by none other than Jim Salicrú, which may appear in this book. And Mark Krasner is writing the monthly *Gunsfire* comic and the quarterly *Witchamit*? *Witchamit*? *Witchamit*? It seems to me we have nothing for us almost anyone you want to say, but not necessarily on this book. I'll do what I can do to change that. In the meantime, be sure to check out the other projects these guys are doing.

Dear Eclipse,

As I do once every two months, this morning I stopped by the local comic book store and purchased *Alien Encounters*, one of the approximately fifty titles (several of them Eclipse) that I read and collect. I found it, however, to be much less satisfying (than one around that the first two issues. Seeing as a letter of comment to it describes your magazine unfavorably, it is not likely to be published unless it is backed up intelligently, I would like to explain my opinion.

The only thing I truly liked about AE II was the cover. Not only was it in contrast to the cover of AE I (we all like a little variety), but the painting has to be one of the best cover paintings I have ever seen. Unfortunately, I am not as familiar with Eclipse artists as I would like to be, and I was not able to decipher the names on the cover. Please enlighten me as to the identity of this gifted person.

Most to my chagrin, the book was a pretty much downhill from there. "A world A' Harin'" was unacceptably gross, to say the least. I actually had to stop and put the comic down to regain my composure after seeing the completely unnecessary scenes on pages four and five. I realize, of course, that "For Mature Readers" is meant to discourage the squeamish, but I have never, and do not now, count myself among their number. But there is a point at which everyone finds themselves uncomfortable with graphic violence, and I think you passed it. There are much more tasteful ways of depicting such scenes, and I think you would have been better off choosing one of them. On another point, I think the closing scene, that of the Earth's destruction, could have been drawn better. Rather than an exploding planet, I looked to me like a planet with a great number of cracks, and searchlights with orange gels for added effect. Curiously enough, the drawing also gave me a feeling of déjà vu, which I could not place until I ran across my copy of *Shallan Empire* #1, from Fantasy General. That comic has the obvious destruction of the only picture of the Earth blowing up (on the cover) that is worse than Peter Ledger's.

"Dave's Dilemma" had no lighter points. Who could count the belly laugh, after all, that develops upon seeing a severely retarded character Dave going "Bloop! Bloop!" and yelling "I got it!"? But, alas, I saw a coming from the instant I knew it was a planet of women. Not that particular scenario, of course, but who in his right mind could believe that a story beginning with lonely spacemen discovering women on an unexplored planet would ever end with the same men remaining there for the rest of their fertile lives, enjoying the company of billions of beautiful, luston brisads? Especially in *Alien Encounters*? Not I. And yet, one final gaffe as Dave pleads with Ernie (who "just act like a fag sometimes"), for one (excuse me, "jet" one"), little kiss. Cate.

From the very beginning, "Old Soldiers Fade Away" reminded me of one of my favorite *Twilight Zone* episodes, "Five Characters in Search of an Exit." I assume that either Truman once saw this episode and it remained in his brain so long that he later thought of it as a story idea, or it was meant to be similar to that episode, and the intended "tribute" or credit for Rod Serling was unintentionally omitted. Either way, a story that is thoroughly enjoyable in just its first book, a

good one. I will admit, however, that I was not quite sure how the story would end, even after I learned the characters' names: "Hi-Tar," "Paradox," "Gorgio," and "Smugglers" were too obvious for me to miss the end of such a thing is possible.

Last, and probably not least, is "Admiral." On one hand, this is probably the best use of computer art in a comic book that I have yet seen, and I have read all of the various stages of *Shante*. The coloring complemented it rather well, too. My only complaint is that I have absolutely no idea what the point of the story was. I usually enjoy the one-page items, but this one left me not understanding anything, much less the girl in the ? (What is it, anyway? A spaceship? A really big frog?). Once again, I would appreciate a bit of enlightenment.

I have learned in the past that it is not the act of a writer to discount not purchasing a title because of an off cover. So, unlike many of my contemporaries, who would probably stop collecting a title if the printing was a little light one issue, I am going to remain an *Alien Encounters* reader for the time being. Note here last four words.

One last comment: I don't know about the rest of your paper, but I think modern science fiction has somewhat surpassed pulp, and I hope *Alien Encounters* will see fit to do so as well. Let's see more of the genuine elements of fiction, such as character development. Maybe even consider a book-length, or even multi-part story occasionally.

Sorry about the length of the letter. I know that if you decided upon printing it, you will have to cut it down to size somehow. I only hope you don't do what Marvel does, and only leave in the complimentary parts. I hate it when they do that. Don't you?

Still tracking,
Jeffrey T. Aulander
144 Southline Avenue
Dobbs Ferry, NY 10522

I'm sure you already noticed this, Jeffrey, but I'll let the rest of the readers know that I've run your letter complete. I firmly believe in receiving letters in full, unless there are too many interesting letters for the available space. To inadvertently cut out negative comments in a letter is a disservice to the people who buy the books, and it's their money that pays for the place I live in. This type of action also leads to letterboxes which amount to nothing more than self-gratifying lip-service to those who assemble the page.

Your statement about not publishing unexplained negative comments is correct. "I don't like it," period, isn't worth reading any more than "Like it," period, and reading it what this page is about. I encourage every type of comment from you readers. This is the only way I can know what you think about what we publish.

Now about Tim's story, *Old Soldiers Fade Away*. As I understood it, that story came about as Tim was playing soldiers with his son, Ben. Ben amazed Tim with the amount of believability he could put into his playing. Then when the battle was done, all the soldiers, living and dead, got up and began a new battle with the same amount of believability as Ben's part as he had with the first battle. If that kind of innocent imagination isn't a spark for a story, I don't know what is.

The cover artist for AE no. 11 is Eric Couch. Remember, if you can't read the signature, read the address.



Next issue has an incredible line up. It all starts with a cover by Nick Galt and is quickly followed by "The Light at the End" by Chuck (Honey) Doran, with pencils art by Peter Ledger, "The Great Solution" by Rudy and Douglas McLeod, "The Midget and the Eyeball" by Graham Wheeler and Hilary Berto, and "Page One" by Rudy and Graham Nolan. Don't miss out!

Time to go. Bye!

—Sam

AXA

ALL NEW STORIES!
IN COLOR!



THE UNTAMED

by CHUCK 'AIRBOY' DIXON

and ENRIQUE ROMERO

BACK ISSUES

BACK ISSUES ARE BACK IN STOCK!

We are happy to offer you back issues of Eclipse Comics and Albums. Because so many people have inquired about or sent money for material that is temporarily out of stock, we are listing the status of EVERY item Eclipse has ever published, whether available or not at this time. Check future ads, as new titles will be added and many "sold out" items will be back in stock as soon as we acquire copies to sell.

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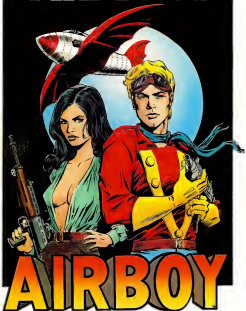
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